

N.I.R.

HALLOWEEN

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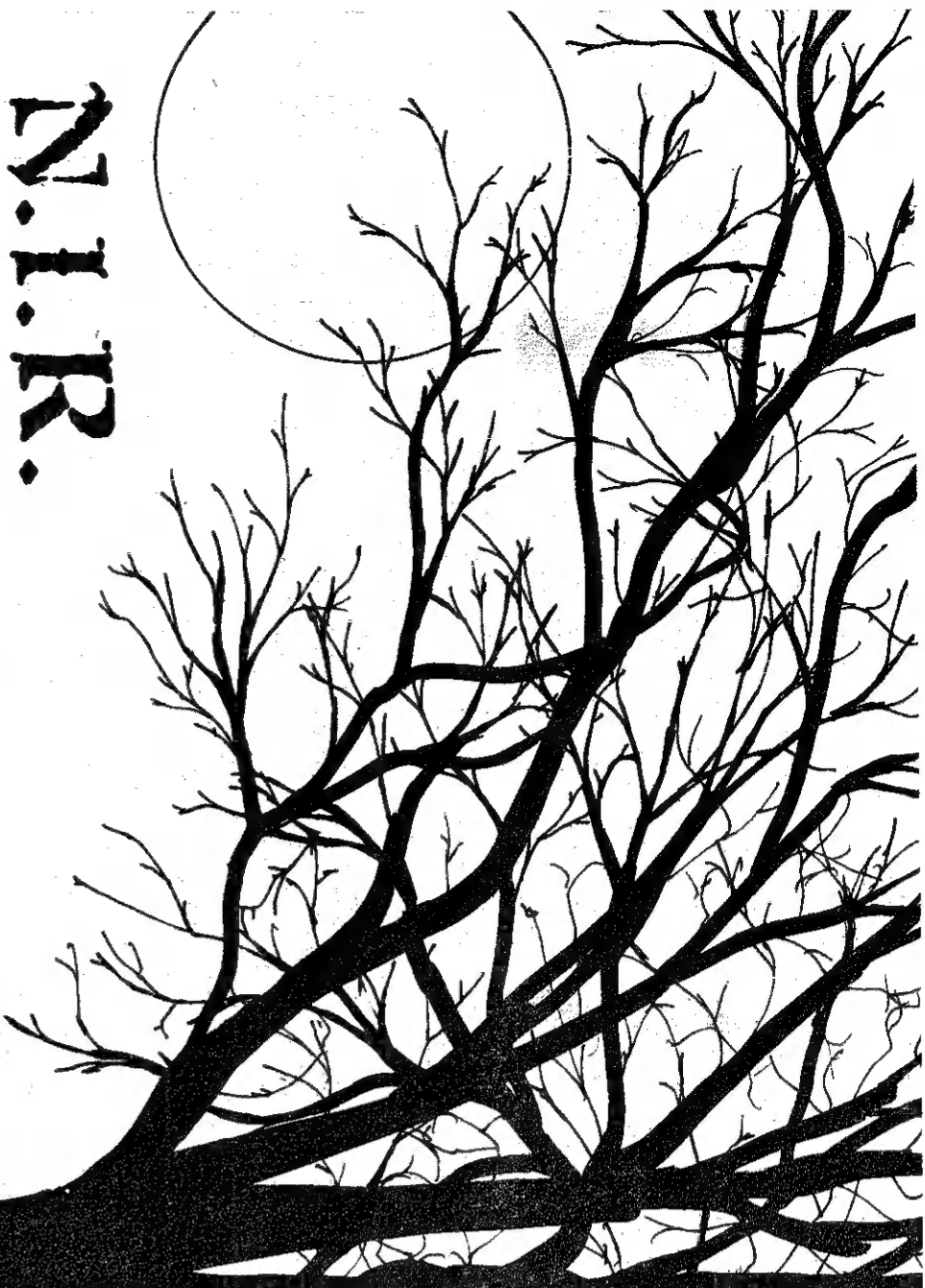
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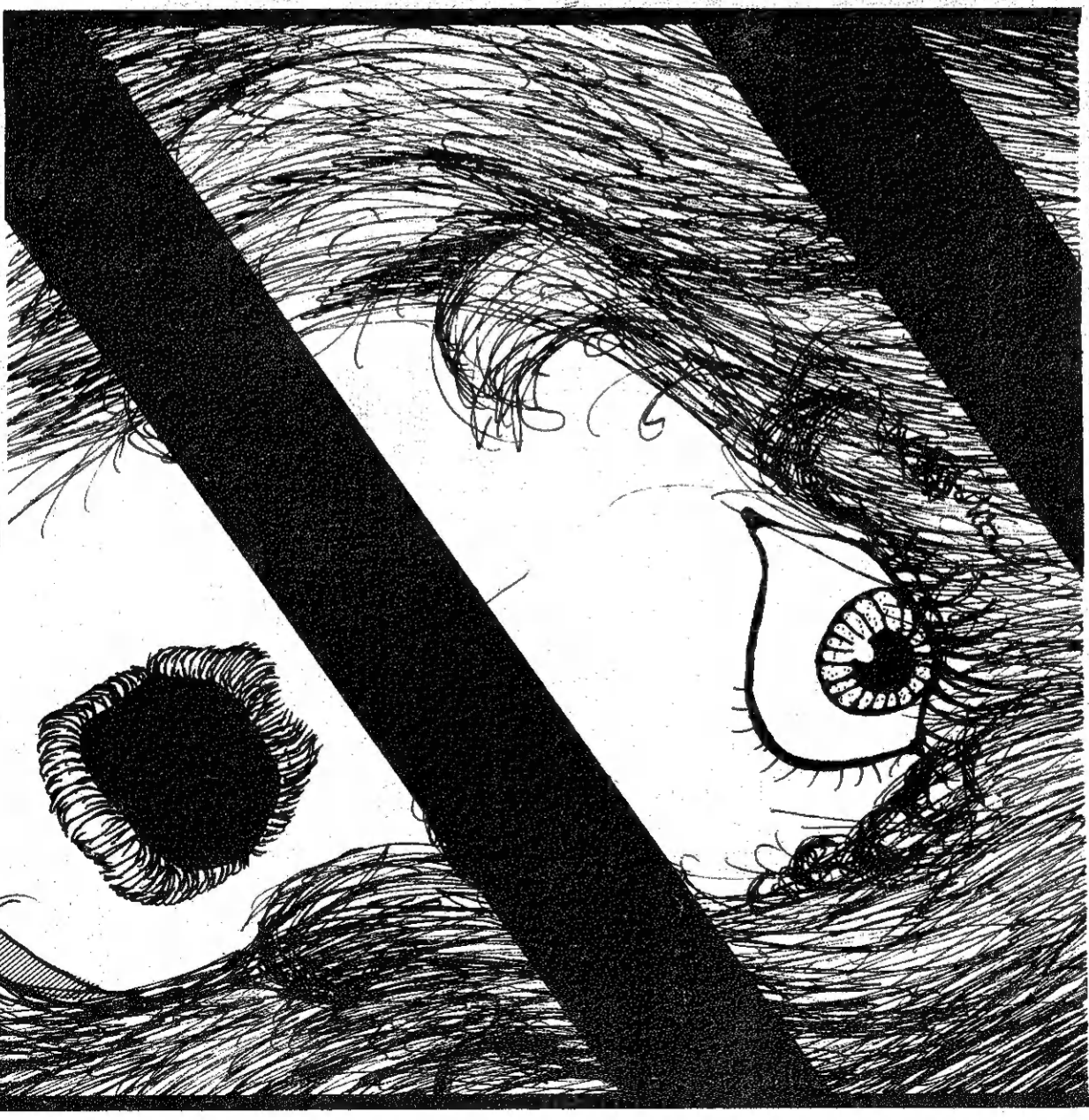
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NASH INTER  
REPORT 84



OCT 84

# thanks for no fun 84'

We had planned an article announcing the coming ELLISTON PLACE STREET FAIR, complete with a list of bands playing which was to include RAGING FIRE. However, it appears that the Merchant's Association down on the "Rock Block" have decided to cancel this year's festival. Since we already had the information on the street fair, I decided to call some of the merchants involved and get the scoop on just what was happening. I spoke with Jerry at Obie's Pizza and was told that "it never came about...wasn't enough time to put it together." He suggested that I speak with Joe at Sundance. I called this gentleman and was told that he really had "No Comment" on the situation except that "there wasn't time to put it together." I found these comments rather strange because I was aware of several plans and also was aware of the banner that had been hung over the street. I was told by the people at Bennett Stage Productions, who have done the show during its 10+ year history, that they were called and told to take the banner down. There were several plans that had been made concerning this year's Fair. The beer concessions were to have gone to the Cerebral Palsy Foundation; radio station 106 was to be a co-sponsor of the event and I had a list of bands to play and Gigi had already contracted for a stained glass booth, as had many other craftspeople. I made one more call to the owners of Mosko's and got a surprising reply. According to Cindy Moskovitch, there are some merchants down on "the block" who "think they own the street and they called it off...some lack of planning, but more lack of interest--and 2 assholes who called off the Festival" Well folks, here is a good example of how politics enters into our daily lives. It is quite obvious that there is some sort of political bickering going on between the members of the Merchants Association. Maybe they think the idea of the Street Festival is too old or no fun anymore, but well, I look forward to the Street Fair and have always considered it a very important part of Nashville's autumn--and I know many other people who feel the same way. It's just too damn bad that the merchants down on the "Rock Block" don't feel the same way and their selfish in-house bickering is costing all of us a day of fun in the streets.



For more information on the subject discussed in this article please contact me at 329-0220 day, 352-2615 night.

## MIND MUSIC

Electronic Music has taken many forms in today's musical society, from Country to Synthpop. There is, however, a facet of Electronic Music which has failed to gain the recognition and appreciation it deserves. A style of music which primarily has spawned from Europe, as many styles do. Fortunately, there have been several musicians break the recognition barrier in recent years, mainly through movie soundtracks. Prime examples of these electronic composers include Vangelis, Tangerine Dream, and Jean-Michel Jarre. These musicians are considered by many to be the "Classical" Composers of our generation. The wonderful effect this style of music has on the human mind lends itself to the label, "mind" music.

In a time of world disorientation, violence, confusion and feelings of uselessness, a person can find an enlightening and healthy escape to the pressures of a troubled society. Mind music offers a drug-like experience without the use of damaging chemicals. Mind music is an exceedingly inspiring contrast to the chaotic and sometimes violent music we are bombarded with in today's musical world. Please don't misinterpret me, for I enjoy today's pop and rock culture music as much as anyone, but I personally cannot function as well with myself if I listen only to the commercial side of music. Open up your minds to new avenues and directions that music can take.

More experimentation by Nashville musicians in this facet of music is needed. Though it is not considered "Pop" now, it will be in the near future. In fact, there is currently a new radio station in England dedicated totally to this mind music. History has shown us the pattern of European music travelling across the Atlantic to capture our American listening public. We must prepare ourselves for this new wave of music currently in the works. Electronics and computers are producing a breed of music that only experiencing can fully explain. I guarantee that if you only let yourself relax and really listen to musicians as Tangerine Dream, Jean-Michel Jarre, Mark Isham, Klaus Schulz, Vangelis and countless others, you will begin to discover the Magic of music. Turn off the lights, turn up the stereo, close your eyes and enjoy a musical journey.

-ANTHONY RIAN-

# NASHVILLE INTELLIGENCE REPORT

## THE ARTISTIC VALUE OF SUBURBAN BAROQUE



Time after time bands emerge and die within their own fervor of chaos. Not exactly knowing where they want to go or what direction to take, a vast majority of groups end up rehashing the views and concepts of a "Popular" band that has broke the commercial barrier. Let's face it, this is boring and uninspiring to listen to, and unfortunate for many of the superb musicians who are involved with a "clone" band. It takes a concept, a point of view, an artistic or creative outlook and a definite confidence and belief in what one is creating musically to develop a sound and message that is inspiring and innovative in nature. Alan Green and Lewis Lowrey of "Suburban Baroque" are using the creative energy they possess to execute a unique sound and message that is exciting and interesting to hear.

What is "Suburban Baroque"? The understanding of their name alone reflects the connotation of their musical direction. The band has taken the word "Baroque", which is musical expressionism, in conjunction with "Suburban", the lifestyle of the middle-class American, and arrived at a style that is unique. To paraphrase Alan: "I am a middle-class American who lives a conformed, structured, ritualistic day to day lifestyle which includes mowing the lawn, driving to work, shopping at the mall, watching T.V., taking out the trash, e.t.c." Alan and Lewis have taken their environmental influences and developed a rebellious and satirical message through music.

"Suburban Baroque" is primarily an electronic band. Lewis plays the electric bass, occasional keyboard and percussion. Alan plays keyboards, programs the drum computer and incorporates found voices and other sounds through cassette interface into their music. They both sing, but Lewis is the primary vocalist. In concert, Lewis displays an unusual and sporadic energy on stage. I believe with the use of some visual effects "Suburban Baroque" would be an extremely exciting experience in concert. I understand they are currently in the process of doing a thirty minute video for Viacom 26, which will incorporate various visual effects for several of their compositions. This should prove to be an exciting production. In my opinion, "Suburban Baroque" has realized their own society pressured lifestyle and are not content with it alone. They are using their creative energies to counteract this lifestyle. They have nothing against the suburban way of life, but are simply expressing the idea that there is more, much more, and in my eyes they are successfully demonstrating this idea. If you need a label or a parallel to describe their sound, I can say this: they have a feeling or aura like that of The Talking Heads and Kraftwerk, but actually one must hear their music and make his/her own accusation. I personally feel the only label for their music is indeed "Suburban Baroque".

-ANTHONY RIAN-

# JOHN WHITE

## HAIR



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RUMBLE FISH is a S.E. Hinton novel adapted to the screen by Francis Ford Coppola in 1983. Matt Dillon stars as Rusty James, an urban kid trapped by his own mind in some unnamed city. Rusty James is trapped because he lacks the imagination or originality to escape his situation where gang fights, an alcoholic father, and Benny's Pool Room are his only source of entertainment (well almost, he does have a girlfriend).

His one hero is his brother, Motorcycle Boy (Mickey Rourke). Their father describes Motorcycle Boy as being "miscast in a play" and having "acute perception"-he is also hard of hearing and colorblind. (the entire film is in black and white except for the Rumble Fish).

The difference between Rusty James and Motorcycle Boy is summed up in one exchange when Motorcycle Boy says "I stopped being a kid when I was five" and Rusty James says, "I wonder when I'm gonna stop being a kid."

In this 94 minute movie, Coppola does some incredible effects showing time racing on while people and things stand still. The story is also propelled along with a great soundtrack provided by Stewart Copeland and Stan Ridgway (Wall of Voodoo).

Tom Waits as Benny, tosses out some great observations on life as well as running the local hang out and Dennis Hopper delivers a great performance as the alcoholic father.

As a friend put it, there are so many levels to Rumble Fish. You can watch it again and again and still get more out of it. As a good movie, book, or album should be, there's plenty of room for interpretation. See it and enjoy.

## REVIEWS

S.W.

**ANATOMY OF COINCIDENCE**-- This is a cassette compilation of 10 pieces of electronic music from groups and individuals in various locations throughout the Midwest. All of the performers were unknown to me, which makes it even more surprising that this tape is as good as it is. There are a variety of styles represented here, from the Phillip Glass minimalism of A DROWNING MAN to the tribal media subversions (ala Byrne and Eno) of DECA DENSE. All of the artists here have a clear idea of what they want to get across in their compositions, and by and large they succeed. None of this is what I would term rock 'n roll, but it is all captivating, fresh, and new music; great fun for driving, waking up, winding down, or whatever. If you like electronic music, you should send \$6 right away to Clandestine Recordings; 316 S. Rogers; Bloomington, IN 47401 for a copy of this limited edition (500) tape before they're all gone.

by Andy

## dB's

Masters of a unique American pop/rock sound that garnered them a great deal of critical acclaim for their two import albums, the dB's are virtual unknowns outside of a few college radio markets across the country. "We received a lot of college radio airplay with those two albums," says Peter Holsapple, the band's songwriter and vocalist, "songs like 'Black And White' and 'Happenstance' were staples. When you have an import lp, though, and you're taking it around to people, you don't have the promotional ability that an American label, even a small independent, does." This identity crisis should end, though, with the release, this fall, of the band's first American album, LIKE THIS.

LIKE THIS is a collection of various musical influences, produced by former Waitresses member Chris Butler. Listing influences as wonderfully diverse as REM, Jason and the Scorchers, Marshall Crenshaw and the Gun Club, Holsapple says of the album, "it's a optimistic record for optimistic times." With all eleven of the songs penned by Holsapple, LIKE THIS presents a departure from the old dB's style. Former member Chris Stamey, who left the band to pursue a solo career, wrote half of the band's past material. Says Holsapple, "our focus has changed somewhat. We've tried to make it as diverse, and yet as interesting as possible." With six years of both on-the-road and in-the-studio experience already under their belts, of LIKE THIS, Holsapple says, "we got our sophomore jinx out of the way years ago, so this is our first third lp and our second first lp!"

The band acquired their recording contract after a two year hiatus. "We had to take a break and look at where we were going, what we were achieving," says Holsapple. During this break, Holsapple toured as an opening act for REM, performing an amazing acoustic set. Because of these performance's optimistic and upbeat nature, Holsapple dubbed this his "No-Nebraska" tour, an obvious reference to Springsteen's somber recording of that name.

The dB's will tour all summer and into the fall, not only to build a base for their audience ("I want people to say 'yeah, I want that album when it comes out!'", says Holsapple), but also to reacquaint themselves with the rigors of life on the road after such a long layoff. "The power that this band puts out on stage is incredible," says Holsapple, "it's the hottest, cookingest little outfit I've heard in a long time."

KEITH GORDON



by a.green

The Thompson Twins on their albums practically define the "rock of the eighties" sound that KDA used to half-heartedly embrace. I was hoping that their live performance would equal their studio performance...it didn't. In fact, there was actually very little performance from the Twins themselves; Alannah Currie banged her timbales like a wind-up toy and plinked her marimba like a pre-schooler with a toy xylophone every now and then, and Joe Leeway pecked out a one-finger synth part or thumped his congas occasionally, but mostly these two seemed only to be up there to dance around a little, sing a couple of token back-up parts, and model their latest attire (with so little musical technique exhibited live, one wonders what they contribute in the studio). Tom Bailey did an adequate job of vocalizing, as well as throwing in a rudimentary guitar or keyboard part from time to time, but for someone who, thanks to the miracles of modern technology, creates 90% of their studio sound, this seemed almost a meager contribution. The bulk of the show was delivered by the four hired musicians-keyboardists Carrie Booth & Roger O'Donnel, bassist Mark Heyward-Chaplin, & drummer Boris Bransby-Williams, and by an anonymous lighting engineer. Each of these put more into just one minute of music than all three Twins combined put into the whole show.

Allen Green

Maybe because I am not a musician, or because I had no predetermined expectations of the band or the talent of its individual members, I left the Thompson Twins show with a totally different impression.

Since I own no Thompson Twins albums, I was only familiar with the radio hits which, to me, sounded of equal quality (especially considering the sound of the auditorium). The combination of music and stage show worked hand in hand providing a very enjoyable and exciting evening. The moves on stage were very coordinated and orchestrated like any professional "production" should be. The use of lights, images, fluorescent colors, fog--created a visual experience that was well worth my 11.50. It did not seem to bother

It did not seem to bother the band playing to an empty auditorium. The turnout would have been much better at Vanderbilt or the War Memorial. Sound Seventy should realize that people do not prefer the Municipal Auditorium, but thanks for the opportunity to see such a performance.

Gigi

**Duck Soup**, one of the earliest and funniest Marx Bros. films is now available on videocassette. Made in 1932, this film directed by Leo McCary stars Groucho, Chico, Harpo, and Zeppo, along with Margaret Dumont as Mrs. Teasdale, first lady of Fredonia.

With Fredonia in economic turmoil, Mrs. Teasdale gives the leader of Fredonia his walking papers, because their country needs "a strong, fearless leader. A man like Rufus T. Firefly" (Groucho). Firefly arrives on the scene and wastes no time in insulting Mrs. Teasdale then proposing in the same breath.

Mrs. Teasdale: "I want you to follow in the footsteps of my husband." Groucho: "How do you like that. I've been on the job five minutes and she's already making advances toward me. Not that I care but where is your husband anyway?" Mrs. Teasdale: "Why, he's dead." Groucho: "I bet he's just using that as an excuse." Mrs. Teasdale: "I was with him to the end. I held him in my arms and kissed him."

Groucho: "So it was murder! Will you marry me? Did he leave you any money? Answer the second question first."

Other memorable moments include the lemonade/peanut stand scene with Harpo and Chico and the famous mirror scene with Harpo and Groucho (many years later re-enacted by Lucille Ball and Harpo).

Marx Bros. movies have some of the finest moments of any comedy films. They bridged a period from vaudeville stages to the advent of T.V. with many historical (hysterical) bits. Three incredibly talented brothers--forget it Zeppo whose musical ability matched their comedic genius especially Harpo, perhaps the greatest mime in history. Try one sometime. Then another...

S. W.

## THANKS,

MARK BROWN, DAVID CLOUD, KEN COOMER, MARTY CRUTCHFIELD, WARNER HODGES, JIM HODGKINS, MIKE JOYCE, JOHN KNOPS, TOM LITTLEFIELD, SAM MATTHEWS, BILL LLOYD, TODD McALPIN, RUDY McNEELY, CHUCK ORR, GARY PRIVETTE, WILL RAMBEAUX, SCOTT SULLIVAN, BOBBY SWOPE, BEAT ZENERINO, EVERYBODY WHO CAME, AND ESPECIALLY CHUCK ALLEN FOR PUTTING THE MUSIC TOGETHER.

marklaurareginagillianmarion

## gun club

The crowd was anxious to see the Gun Club and what a sight Jeffery Lee & company were. Their powerfully released set gave Gun Club fans alot to scream about (though I doubt they gained many new fans due to the lousy mix and singer Jeffery Lee Pierce's sometimes apathetic attitude). Old favorites like "Sex Beat" and "Fire of Love" drove the crowd wild and newer songs from the just released L.P. "The Las Vegas Story" came across very well. Kid Congo Powers brought his slide and "excessive feedback" and gave us a large dose of each while Jeffery Lee's vocals were in fine form even though they were sometimes slurred and lost in the crummy mix (it seems J.L. spent the day of the show living up to his now legendary reputation). Anyway, despite a few problems, the band seemed to have fun, the crowd definitely had fun, and that is what rock n' roll is about. LES

# THE BEAT GOES PUBLIC



from moscow to monterey ...

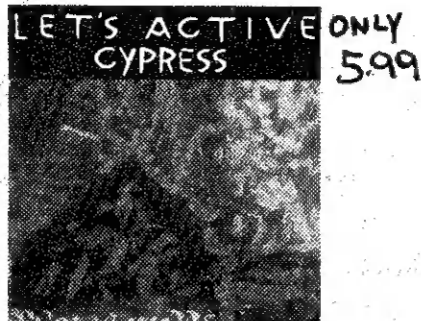
... maine to mexico

# General PUBLIC

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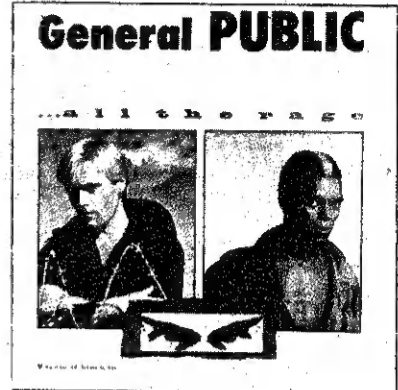
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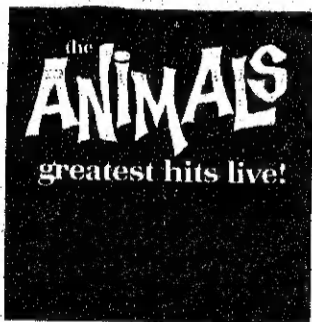


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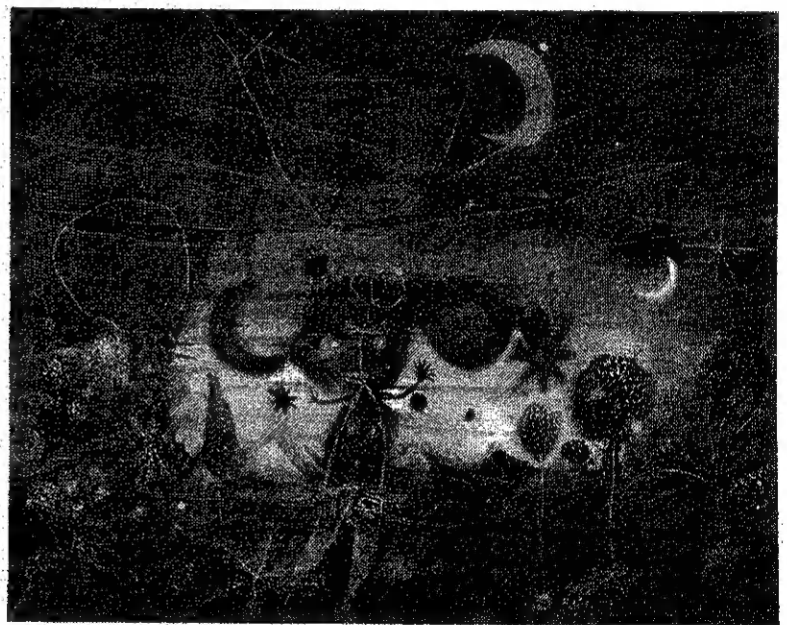


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In case you haven't heard...

WRVU

info:

First of all, we'd like to thank Rick for giving us a chance to let everyone off campus know what's going on at 91. To start off, we want to talk about something near and dear to our hearts...Local Bands. We want to encourage every local band that has a studio cassette, (8-track preferred), or record to drop it by the station (care of Lisa and Regina).

Here's a list of the local/regional bands you can presently call up and request on 91...

ACTUEL-various albums

AFRIKAN DREAMLAND-various albums

AFTER DARK- "This Time" & "I Pretended"

BASIC STATIC- "She's A Boy" & "Born to Die"

BIG STAR- "Bangkok"

BILL LLOYD- "Feel the Elephant"

CIVIC DUTY-various albums

CLOVERBOTTOM- various songs

COLOR FLAG- "Stay Again"

DANNY TATE & EAST OF EDEN-various songs

FACTUAL-various songs

GO JIMMY DUB- "Bamboo Bay"

IN PURSUIT- "Too Much TV" & "Same Old Game"

JASON & THE SCORCHERS- "Fervor" Lp &

"Reckless Country Soul" ep

JOE LOFTIS & THE PINKS- "For Your Love"

MARSHALL CHAPMAN-various albums

PENGUINS- "Mixed Signals"

PRACTICAL STYLISTS-various songs

PIGGYS- "Inside Out"

RADIO ONE- "Jet Set" single

RAGING FIRE- "These Teeth Are Sharp" &

"Family Thing"

RIGHT PROFILE-single

SHADOW 15-various songs

SUBURBAN BAROQUE- "Uniforms" & "On The Block"

THE RATZ-various songs

TIM KREKEL- "Livewire"

WHITE ANIMALS-various albums

WILL RAMBEAUX & THE DELTA HURRICANES

"Angeli" & "White Trash"

WRONG BAND- "I Live In My Car" & "Wrong Song"

YOUNG NASHVILLIANS-various albums

(We tried to include everyone, apologies to those

we missed)

We've also got some new (and semi-new) albums on the air, here's a list of our favorite albums (in no particular order):

REGINA- REM "Reckoning", BANGLES "All Over

The Place", STEVIE RAY VAUGHN "Couldn't Stand",

ELVIS COSTELLO "Goodbye Cruel World", DREAM

SYNDICATE "Medicine Show", PRINCE "Purple Rain",

RED ROCKERS "Schizophrenic Circus", U2 (12 inch)

"In The Name Of Love", RUBBER RODEO "Scenic View"

VIOLENT FEMMES "Hallowed Ground", AUSTRALIAN

CRAWL "Semantics", HOODOO GURUS "Stone Age Romeos"

SWIMMING POOL Q'S "Swimming Pool Q's"

LISA- REM "Reckoning", AFRIKAN DREAMLAND

"Ronnie Reggae", PUBLIC IMAGE LTD "This Is What

You Want", PRINCE "Purple Rain", ROD STEWART

"Camouflage", VIOLENT FEMMES "Hallowed Ground"

— TWISTED SISTER "We're Not Gonna Take It" (the

song), HUSKER DU "Zen Arcade", DOA "Bloody But

Unbowed"

...91 will be going back to 10,000 watts in early

1985 (knock on wood)...91 would like to thank

Cat's Concerts (especially Steve West) for all

their help this year...Thanks to Juan Hodges &

Aashid Himmons for their super ID's and promos,

..And finally, Will, we still love you, even

though you wouldn't participate in the "Win-A-

Date with Will Rambeaux" contest for fear of

being seen at Close Quarters with a fat girl...

See you same time next month----

LISA and REGINA

MAKING MUSIC: the guide to writing, performing, and recording.

edited by George Martin

Legendary producer Martin has done the music community a great service in assembling this book. It is a collection of essays and articles from people in all phases of all types of popular music including Sting, Midge Ure, Herbie Hancock, Adam Ant, Jeff Beck, etc., dealing with all aspects of the music business. From recording in a home studio to international record deals, from playing tuned percussion to playing Fairlight CMIs, from writing the great American pop-song, this book touches on it all. It is an indispensable guide for someone just getting into the music business as well as a practical reference for established pros. Next time you're in your neighborhood book store, thumb through a copy and see if you don't agree that it's well worth its 10.95 price. And there's only one short article on music video!!

Allen Green

# FACTION

R E C O R D S

NEW RELEASES FALL 84

FACTUAL

FOUR SONG 12" EP

DESSAU

TWO SONG 12" EP

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84

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# LOCAL INDEPENDENTS

FACTUAL will soon release their 4 song EP, which at this time is titled, The Wanting. This will be their fourth project on Faction Records and according to drummer Bone Brown promises to offer an element of surprise for people who believe that FACTUAL can't rock'n'roll. The band has also spent lots of time working on the studio which should be ready for independent recording work. This fact alone will add a strong boost to the Nashville music scene and anyone who might be interested in doing studio work should contact Robb Earls at 297-8602 to get in line.

Along with the FACTUAL EP, Faction Records will also release a 12 inch 2 song EP by DESSAU. John Elliot has been working on this concept for quite awhile and this promises to offer another direction for local music to venture.

SHADOW 15 has completed their 8 song mini-LP. It will be initially used as a promotional tool and the band hopes to follow that up with a vinyl release in the next few weeks. I spoke with Tony and he is quite pleased with the finished product -the band is looking forward to getting the record out on the streets.

RAGING FIRE has just completed recording one song here in Nashville and is planning to spend some time in Memphis during October, working on two or three other tunes. They are planning a single to be released before the year's end and possibly a video project to coincide with its release as well.

PAPER DOLLS have been recording at Treasure Isle and have completed three songs. They are still working on one more and are hoping to soon be issuing an EP.

Tony Frost stated that the MOVEMENT, who just this past week-end played at Cantrell's with the WHITE ANIMALS, will next be going into the studio to work on a project that is at this time undetermined.

IN PURSUIT has completed 3 songs and is working on the fourth. They originally started the project to do a single and have expanded it into an EP. They too are excited about their product and are hoping to have it out by the end of October.

JUST ROUTINE has been recording with Richie Owens and have finished the tape. They are planning for a single and are looking for someone to produce it. They are hoping for a release before this Christmas.

CIVIC DUTY has been working on an LP which should be completed any time now. They have decided to try and go for a major label before issuing the record on their Telephone Records label. Ed Fitzgerald seems very committed, however, to getting the record released one way or another.

Although the band has broken up, PRACTICAL STYLIST has just issued a new cassette tape which can be found at Cat's Records on West End. The new tape consists of three songs and is selling for only \$2. It is definitely too bad that the boys couldn't hold things together, but at least they have left local fans with a collector's item to remember their last days.

While the club scene in this town would lead one to believe that rock music is in a sad shape, the bands don't seem to be sitting around crying about it. Here are 10 independent projects going on--- all promising to add to the list of local product being made available. It's like the winter of '84-'85 is going to offer an explosion of Nashville rock talent. This really says alot about the strength and diversity of our local scene. These people aren't sitting around complaining how there's nothing to do in Nashville--although I'm sure they, more than most of us, feel the staleness surrounding us all; they are doing their best to try and fill this void with something they all feel is of value and they're not just waiting for god to open the gates of heaven and bless them with the magical record deal. Hopefully, some if not all of them will find the success they truly deserve and maybe the warlords of rock records sitting in their holy seats in LA and New York will finally realize that Nashville is very capable of creating damn good rock'n'roll.

The following is a list of local music available in Nashville. You will not find all of these in most record stores, but you can find them all at Cat's on West End. (not an advertisement). This is by no means all of the local music but if you do have something take it by Cat's and they'll give it a listen.

The Other Mothers - Party Topics/Traveling in Circles 7" single Fun Records  
Neon Wheels - Neon Wheels EP Magnetically Nile Records  
Night Porters - Mona Lisa 7" single Blue Rat Records  
Actual - Monuments LP Actual Records  
Something Fierce - Gone All Wobbly LP Kattywampus Records  
Pat McLaughlin - All Right OK LP Blue Room Records  
Wrong Band - I live in my Car 7" single What Records  
Afrikan Dreamland - Stateside Rasta LP AYO records  
Afrikan Dreamland - Ronnie Reggae 12" single AYO Records  
Afrikan Dreamland - Blue Reggae Cassette AYO Records  
Hugh Moffatt - Puttin On the Ratz H.M. Records  
King and I - Rude Boy 12" single King & I Records  
Practical Stylists - EP Pyramid Records  
Practical Stylists - Cassette Pyramid Records  
Dave Olney and the X-rays - Customized LP Boulevard Records  
Civic Duty - Long Way to Heaven 7" single Telephone Records  
Mark Stuart - Lazy but Lucky LP GMB Records  
U.P.C. - Girls Cassette 4 Tran Records  
David Womack - Country Club Boy 7" single Fun Records  
Danny Tate and East of Eden - Sex will Sell LP & Cassette Gravity Records  
Lee Marquette - Tease Me 7" Single Vision Records  
Joe Savage - Out of Control 7" single Vision Records

Factual - For the Song 12" single Factron Records  
Factual - Faction 02 LP Factron Records  
Jo Leah - Hush 7" single C.G. Records  
Joe Loftis and the Pinks - For your Love 7" single Teenage Back Records  
Neon Bushmen - Aborigi d'Lights 12" EP Club Paradise Records  
Jack Tamul - Parthenon Cassette J. T. Records  
Rhône Bourdages - Positive Energy LP Golden Circle Records  
Local Heros (Various Artists) Cass. 91 Rock Project  
George Tidwell - Secrets Out LP NJP Records  
Chip Chilton - Change of Heart 7" EP Propaganda Records  
The Right Profile - Let's Pretend 7" EP Vibratone Records  
John Paul Walters - Pure and Simple LP & Cassette Good Time Records  
Terry Nesbitt - Burning Memories Cassette Country Sound Records  
D.D.T. - Mr Rogers Neighborhood 7" single D.D.T. Records  
Jack Stone - Just Hangin Out EP Blue Moon Records  
Donna McElroy - The Winner 7" single Exodus Records  
Minimalogic - Irritant Cassette Techmeal Records  
Suburban Baroque - Surreal Estate Cassette Sub Sonic Records  
Billy and the Blades - Big Billy Rock 7" single Zareba Records

If you have something at Cat's and it didn't appear on this list, you need to check with them to make sure they have a record of it.  
GOT SOMETHING WORTH LISTENING TO ?  
GO BY AND SEE THEM.

Steve West

the SCORCHERS' Jeff Johnson  
at the Marquee Club, London  
July 1984. Photo taken by  
Paul Wright of Addington,  
Kent England.



LOVE TRACTOR - Till The Cows Come Home - Love Tractor's third release finds the band stronger and more appealing than ever. There's a lot of good tunes on this EP, and there's something for everyone. Their version of Kraftwerk's "Neon Lights" has long been a crowd stunner live, and has lost none of its impact in the transfer to vinyl. "Greedy Dog" is loads of fun-- Mark Cline lays down a killer bass line while the rest of the band jams along; over this solid musical base, Michael Richmond delivers a blues rap, various Woody Woodpecker sounds leap out, and Sadie, a real life dog, barks and howls in time to the music. "Greedy Dog" deserves to be this year's novelty dance hit. Rounding out the EP are instrumentals in the classic Love Tractor style: "Cutting Corners", remixed from Around The Bend, the lovely "March", and a live version of "17 Days", probably my favorite cut from the band's first LP. This is one of the best EP's to come out this year and is available from: DB Records; 450 14th Street NW; Suite 201; Atlanta, GA 30318.

The Swimming Pool Q's - Stunning. That's the only word I can think of to describe Atlanta's Swimming Pool Q's first album for A&M Records. Now I've been a fan of the Q's for about 5 years, so I will admit a certain bias, but that's not going to stop me from raving. While the Q's delivery on this album is a bit more subdued than their earlier work, Jeff Calder's and Bob Elsey's guitars still ring true. What makes this album so great are the strength of Anne's and Jeff's vocals (both have never sounded better), and the incredible leap forward Jeff's lyrics have taken (nothing as simple as "Big Fat Tractor" here). All of the songs here have a way of worming their way into your head after a few spins; my faves are "Just Property", a tale of farm life depression and despairation; "The Knave" (with its immortal line: "Something's crawling through the lining of my suit"); and "Some New Highway" in which Anne's voice soars as the music builds and builds and then breaks for Jeff to say "Every night in the distance/ She hears the sound of cars/Roaring down some new highway/ and let me tell you, it cuts through/It cuts true." The same can be said of about the LP; it cuts through and it cuts true. If you had a chance to catch the Q's at Cat's you know what a fine band they are live; producer David Anderle has done a superb job of translating that energy to vinyl. I highly recommend checking out The Swimming Pool Q's; they're a great American band and deserve to be on a major label.

HONEYMOON KILLERS - This is one of the most disturbing LPs I have ever heard. Despite its title, the "Hell Comes To Your House" series isn't really that awful; this album, on the other hand, delivers horrifying noise and will make you think the devil's possessed your turntable. The LP was recorded in four track "horror fidelity" beneath the 6th Street Butcher Shop in NYC, NY, and--while the sub-sonic sound quality detracts and distracts from the Honeymoon Killers' musical mutilations of their own "songs" (as well as the classics "Who Do You Love" and "Ubangi Stomp"--the location was appropriate; there's blood in these grooves. I have mixed feelings about this LP; I can't stand to listen to more than a side at a time (and even that makes me feel uneasy), but I get the feeling that's what they're striving for. Available from Fur Records; 534 E. 6th Street Basement; New York, New York 10009.

Above reviews by Andy

KEITH GORDON advises that he is currently writing for RECORD OPTION MONTHLY and is hoping that local bands will submit their product to him along with any press release or press kits. This is a good opportunity for local bands to get some national press; moreover, KEITH, who was the editor of ANTHEM, is supplying info of Nashville bands to TASTYWORLD, a paper down in Athens. You can send any of your stuff to Keith at P.O. Box 158324, Nashville, TN 37215.



By this time it is quite apparent that on Wednesday, Nov. 7th, Ronald Reagan will still be the President of the U.S. Why in God's name the Democratic hierarchy was so hell-bent on putting Walter Mondale at the top of their ticket will probably be one of the great political mysteries of our time. My answer is that the OLD hierarchy would rather have Reagan re-elected than to have their party power structure shift to someone like Hart or Jackson or anybody willing to make changes for the future. Mondale has always had a snowballs chance in hell of defeating Reagan--and the Democrats know it! The best you can say about Mondale is that he's a boring old fart living 15 years in the past. The worst you can say about him is that he's a liberal jerk.

One of Ronald Reagan's campaign themes is that he represents a "new vision for the future" while Mondale is stuck in the past. This theme is cosmetic bullshit. It is true that Mondale represents a step backwards 20 years--however, Reagan represents a step backwards of 50 years. Reagan and his Traditional Value constituents would have us honestly believe we can actually return to living in a simpler time--a time which they like to depict as the 'good old days'. Any intelligent review of history tells us that these happy days exist more in our grandparents memory cells than in reality. This entire election offers nothing for the future of the USA except how far backwards we will fall at one time and therefore how far we'll have to go in the future to catch up to the reality of the modern world.

One particular step backwards which Reagan has been most responsible for is the current resurrection of Cold War Fever. It's taken a long time to try and deflate the myth that all the ills and evils of the world are the result of Marxism -- poverty, ignorance, over-population, & corrupt dictatorships have nothing whatsoever to do with the turbulence of the modern world -- just the Red Menace. We had to go through an incredibly absurd war and years of domestic turmoil to finally develop some sense of the complexity and multiplicity of the world's problems. Now we have the CIA once again (as if they ever stopped) trying to sabotage the internal workings of other countries and our own Moral Majority Stormtroopers trying to 'protect' us here at home. America has a new case of war fever and it's pretty scary. Last spring during the Democratic primary campaign, I actually had a 17 year old kid tell me that if we didn't fight the commies down in Central America we'd be fighting them in our own backyards. I mean c'mon people, this kind of thinking belongs back in the 50's! However, let us not be so naive; the current war fever is not just to stop the commies but, as always, to increase productivity of our weapons industry.

The main reason I fear the re-election of Ronald Reagan is that he represents a total regression in the social progress we have made in this country during the past 20 years. Four more years of Ronald Reagan as President will polarize this society more than it has ever been. The gap between the haves and the have-nots has definitely widened during the past four years and as this gap widens, the potential for domestic violence rises with it. Reagan has no tolerance for dissent--remember his orders as California's governor to shoot to kill demonstrators in Berkley during the 60's. Reagan has absolutely no empathy for the fringe elements in our society--and let's not forget the vast majority of this society is a fringe element which revolves around the great white middle-class.

Unfortunately, most of Reagan's votes will come from middle-class people who believe he is going to keep the economy on an upswing--especially all his young collegiate type supporters who are hoping for some sense of economic security no matter how false. But just what price are we planning to pay for social stability? All this talk about deficit spending is not really the issue. Mondale knows this and let's face it there's not much either he or Reagan are going to do to change the way Congress spends money. There's a whole range of issues that aren't being addressed--and this is Mondale's fault. There's a sect of society that wants to put Reagan back in office because they believe he has put a stop to the welfare state. All Reagan has done is to replace the recipients of our welfare state from the disadvantaged to the upper class and the militant industrial complex. Most Americans don't mind giving welfare to the rich--the rich are rich because God deemed them to be rich and they deserve all they can get; the poor are poor because they were stupid enough to be born and they really don't deserve anything.

Ronald Reagan has exerted a magical sway over the American public. It is genuinely amazing--he can say anything or forget anything--make jokes about declaring war on Russia or have Nancy prompt him in public and everybody seems to think it's just great. He can contradict himself and spend hours saying absolutely nothing, telling cute little stories about the American Dream Realized, etc., etc., and nobody seems to mind. Reagan represents the rise of Reactionaryism across this country and that is why I most fear his coming re-election. Reagan's victory will be the crowning achievement of two forces which I abhor--the elite power structure which he truly represents and the neo-Facist Moral Majority who can use his mandate as an opportunity to try and turn back the clock to 1934 or whatever time period it is that they all want to live in.

Unfortunately the Democrats aren't giving the American public a very strong challenger. More unfortunately, the American public doesn't seem to care. At this writing over 60% of those polled support Reagan--it seems that a lot of people out there want to see a rerun of Bonzo goes to Washington; yet, I doubt the second time around will be as cute as they all think it will. The mighty throng of upper-middle class clones in Dallas summed it up pretty well as they cheered: VIVA REAGAN, VIVA REAGAN, VIVA REAGAN

SEIG HEIL, SEIG HEIL, SEIG HEIL

On Tuesday Nov. 6 we have an opportunity and an obligation to participate in determining who will be the head of our government. This is a privilege that a vast part of the world does not have and we seem to take it very lightly. I want you people to be aware that Field Marshall Falwell claims to have registered 5 million voters over the past 5 years, all with the intent of making the so-called Moral Majority's power stronger. These are the people who like to build bonfires and feed them with rock records--they like to censor books from public and school libraries and have a whole plan to turn society back around to some 'glorious past' and seek ways to gain control over the lifestyles which you and I, at this time, have the freedom to choose. THE DEADLINE TO REGISTER TO VOTE IS THIS COMING WEEK END--OCT. 6. In Davidson County, the place to register is down at the old Howard School--which is where you get your car tags and stickers every year. I sincerely hope that the reality of who is going to hold the political power over our lives is as important to those of us who are part of a rock sub-culture as it is to the neo-facists who would love to see such things in America stamped out. If you haven't registered then please do so and if you are registered then GO OUT AND VOTE. I'd have to say, honestly, that I'd rather you go vote for Reagan than to not vote at all and believe me that's pretty damn hard to say!

## EDITORIALS

Dear NIR,  
Something's bothering me about your last issue...the Happy Hour article. I'm tired of the high emphasis being placed on drinking in today's culture and that article exemplifies what I'm talking about. I won't mention the death and suffering caused by drinking, but I will say that I'm sick of having to hang around with obnoxious drunks whenever I want to see a band; and now, people under 21 can't even do that. Something's wrong when Terry Cantrell judges the quality of a band's performance by how much money he makes at the bar. I don't think it is the NIR's place to cater to this type of thinking.  
-----a concerned reader-----

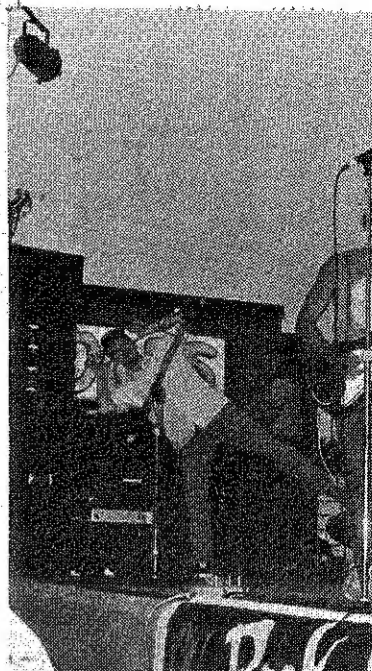
editor's response: I truly respect your right to your stated opinion, although it is hard to respect a writer who doesn't sign his/her name. I must disagree with your view on two major points. There is no way you can disassociate bars/clubs from rock culture. Rock music was born in such an environment and it seems to thrive best in this same type environment. I'm sorry, but your attitude reminds me very much of the Church of Christ's recent campaign to "clean up T.V.," just like they have the right to change the channel, you have the right not to drink. If you want to hang out in clubs and listen to rock music, however, you should be aware that probably 90% of the people there besides yourself are going to drink; and that's their right. I totally disagree with your suggestion that this article has no place in the NIR. You obviously don't understand that on any night you could walk into any of the bars in the last issue or this one and see several of the fans who hang out when local or regional bands play in Nashville; you could also probably see a majority of the local musicians. The NIR exists to promote information and critical opinion of the local rock scene and its relation to the rest of the Nashville art and nightlife scene. Without nightclubs there would be no place for rock music to grow and exist. By the way, your comments about Mr. Cantrell are totally out of place because no way would we ever suggest that Cantrell's is a place for people to gather for a happy hour and enjoy a night out drinking.....I don't understand that remark at all.

WANTED: SOMEONE TO ASSIST IN TYPING AND PROOFREADING ARTICLES FOR THIS PAPER. SOMEONE PLEASE CALL 824-4037

THE NIR IS PUBLISHED MONTHLY AND DISTRIBUTED AROUND TOWN AT CLUBS, RECORD OUTLETS AND VARIOUS OTHER ESTABLISHMENTS.

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It's nice to be able to offer a bit of good news for a change. Although the prevailing attitude around town is that the club scene is dead, there does appear a new name on the horizon--12th & Porter. It's located downtown and you can easily find it with the map in the ad on our last page. Jody Faison is the man in charge of the bookings and is very interested in adding new music bands to his line-up. Notice that there are several TBA dates left for this month and he'd love to give any of you who desire a chance to play somewhere new. You can contact him at Faison's, 320-1555, or at the club, 256-9366. It's small but funky and I think it is going to make a great hang-out. Also I believe it'll offer a lot more stability than Rock Arena did. Jody has some interesting plans for the club and hell, you can even get a real late night meal with your rock'n'roll. To help initiate new music at the club, the NIR will sponsor a Halloween party on Halloween night, so join us and help a new place get off to a good start.

## COVER ART

This issue's cover art, both front and back, is done by staffer CHUCK ORR: architectural draftsman by day/punk rock artist by night. Besides playing in PARTY GOBLIN Chuck freelances on various graphic work with other musicians around town. He did the FACTUAL EP cover and is working on the graphics for their new release; he also did the cover art for the 91 ROCK "Local Hero's" cassette. By day, Chuck works at Walter Knestrick Construction Co. He did the design work for the Morris Business Furniture showroom on Church Street as well as the Trucking Equipment Co. on Polk Ave. He also has three other projects under

construction right now. Chuck wants to do more freelance graphic work, with bands or individuals--such as renovation design on houses, etc. As Chuck himself put it, he wants "to whip out lines for a price." Contact him at 383-3902. And thanks again Chuck for a very good job -- he also does the art work for the NIR ads that aren't turned in to us in a camera-ready form.

local news

Old favorites PARTY GOBLIN are in the process of some major reformation and won't be playing for awhile. Chaz advises that any musicians who are interested in putting something together should give him a call at 383-3902.

BURNING HEARTS have broken up due to musical differences. The guitar player and bassist are planning to reform with a "newer" approach.

Still the best band to ever come out of Knoxville, THE ARBITRARIIES have regrouped after Slash Records expressed interest in their demo tape.

SHADOW 15 will be playing at the establishment at 1901 Broadway on October 20th.

Besides working on their up-coming Ep and seeing what it will do, DESSAU is currently 'regrouping'; guitarist Kevin is heading for an extended vacation in Tokyo, but bassist James and John Elliot will continue. John says that he wants to try and get emotion from the synthesizer and not just be another trendy synth-pop band. He is also pulling hard for the Cubs to win the National League title!

WILL RAMBEAUX reports that the DELTA HURRICANES have added two new players: Marty Crutchfield on drums and Mike Joyce on bass. WILL is planning to host his own special 'punk ritz' party to celebrate Vandy's homecoming. Stay tuned for details.

PAPER DOLLS have also added a new member--JoAnn Pompei who was the female bass player in the jazz-pop act SHADOWFAX.

Allen Green informs us that SUBURBAN BAROQUE will be opening for Atlanta's THE NOW EXPLOSION at Cantrells on Oct. 6. Their video work with Seth Ritter is now completed and should be aired on Viacom's Ch. 26 soon.

WANTED: FORWARD THINKING & INNOVATIVE GUITARIST &/or PERCUSSIONIST &/or WIND PLAYER WANTED FOR ESTABLISHED ORIGINAL BAND...CONTACT ALLEN 833-3093 after 5

Rumour has it that there's 10,000 MANIACS on their way to town--furthermore, they're planning to attack the good women of Nash. on Oct. 5.

ZANER & ZANER- an exhibit of original artwork thru Oct. 26th. DESIGNER COLLECTION 3001 WEST END AVE call 327-3616 for times

JUST ROUTINE is looking for a drummer. If interested call Billy Stickers at 226-0378.

TOMMY FRANKLIN is no longer working for WRVU after a switch in policy allowing only Vandy students and alumni to work for the station.



COLOR FLAG has changed their name and line-up; the new band is called HORSE OF A DIFFERENT COLOR; their premiere gig was at Cantrell's Sept. 29th., opening up for THE ENEMY & DIM.

CIVIC DUTY will be traveling down to Birmingham on Oct. 16 to play with the PSYCHEDELIC FURS; they'll be back in town on Oct. 27 at 12th & Porter.

The WRONG BAND will be at the World's End on Oct. 5 & 6. They will be in Chattanooga for a gig at UTC on the 13th and up to Richmond, KY for a three day stay at Phone 3 on Oct. 18-20.

Those interested in working on the decorations for the NIR Halloween Party are encouraged to contact Ramona at 297-7102 or Jamie at 297-3266.

Another major break-up in town is the demise of one of Nashville's most promising bands, PRACTICAL STYLIST. Those who saw the band at the Cat's Last Chance Dance Party saw them for what is to be the last time....it seems as if the "shifts" were just too much for the band to continue. Personally, I'm sorry to see them go down like this but we'll be looking forward to hearing from the various members in the future.



A REVIEW OF NASHVILLE'S NIGHTTIME HAPPY HOURS

BY Terree & Les

\*Faison's  
Happy hour 11 a.m. to 1 a.m. Tues. - Thurs., all day Sunday - well drinks \$1.50, Heinikens \$1.25.  
Faison's offers very good food and tasty drinks in a place with a touch of class found in few local nightspots. One can dine/drink inside or outside on the lawn or porch. Their drinks are of average size & price but seem to be exceptionally well made. Their food is sort of expensive but very good. Faison's is not the cheapest place to go but it is one of the best.

\*Warehouse  
Happy hour 2 for 1, 9 p.m. to 11 p.m. nightly specials.  
If two bars, pool tables, dancing and fun music sound good to you, the Warehouse may be what you are looking for. Their sound and light system is one of the best in Nashville. Their drinks are pretty good and definitely quench ones thirst after dancing. Sometimes the atmosphere gets a little loose and sleazy but if that does'nt bother you this club makes for loads of fun. The Warehouse, as the sign in the entrance says, is "owned, operated and supported by gays" but it can be enjoyed by all.

\*The Cabaret  
Tues. reduced drink prices; Wed. reduced drinks, free beer from 8 till 10; Thur. reduced drink prices.  
The Cabaret is a neat, entertaining place. The reduced drink prices make drinking reasonable and for a nominal cover charge one gets a very entertaining drag/dance show. Tuesday and Wednesday are talent nights while Thursday thru Saturday features their regular performers. This place may get a little loose as well, but the show and atmosphere ensure a good time.

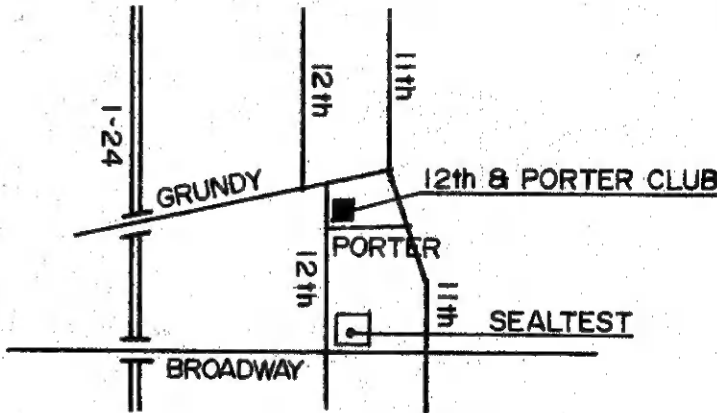
\*coming: Close Quarters, Spats, Goldrush and more.

12TH PORTER  
Land

HAPPY HOUR  
4-7

LATE NITE  
MENU

LUNCH  
DAILY



OCTOBER

SUN.	MON. 1	TUES. 2	WEN. 3	THURS. 4	FRI. 5	SAT. 6
	LIVE BAIT	STEVE BURCHFIELD & DANNY RHODES	THE BUSINESSMEN	NO FAT CHICKS	ADONIS	BLUE MONDAY
7	TBA	STEVE BURCHFIELD & DANNY RHODES	THE BUSINESSMEN	INVASION OF PRIVACY	PAT MCGLAUGHN	
14	TBA	TBA	THE BUSINESSMEN	CAT FISH & FRIENDS	PEBBLE DANIELS	JOANNAH MAHAN BAND
21	TBA	BLUE MONDAY	THE BUSINESSMEN	AFRIKAN DREAMLAND	INVASION OF PRIVACY	CIVIC DUTY
28	TBA	TBA	NIR H'WEEN PARTY			